

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—*Gotha.*

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VOL. 44—No. 30.

SATURDAY, JULY 28, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

REDUCED PRICES.—LAST NIGHTS.

The Operas will be given on the same scale of magnificence as during the regular season. The Pit has been greatly enlarged for the accommodation of the public. Restrictions in regard to evening dress will not be enforced. The Opera will commence at Eight o'clock.

THIS EVENING (Saturday) July 28, MOZART'S Opera,

LE NOZZE DI FIGARO.

Mlle. Titiens, Mlle. Sinco, Madame Trebelli-Bettini, Madame Tagliasco; Mr. Santley, Signor Gassler, Signor Bossi, Signor Bettini, Signor Capello, Signor Casaboni. Conductor, Signor ARDITI.

NEXT WEEK.

MONDAY NEXT, July 30, Mozart's chef-d'œuvre, IL DON GIOVANNI. Madlle. Titiens, Mlle. Lima de Murska (for this time only, as Donna Elvira), Madame Trebelli-Bettini; Signor Gassler, Signor Bettini, Signor Bossi, Signor Foli, Signor Casaboni. Conductor, Signor ARDITI.

TUESDAY NEXT, July 31, Meyerbeer's Grand Opera, LES HUGUENOTS. Madlle. Titiens, Mlle. Lima de Murska, Madame Trebelli-Bettini; Mr. Santley, Signor Gassler, Signor Foli, Signor Bossi, Signor Capello, Signor Tasca. Conductor, Signor ARDITI. Incidental Ballet.

Boxes, Stalls, and places may be had at the Box-office of the Theatre (two doors from Pall Mall), which is open daily, under the superintendence of Mr. Nugent, from Ten till Seven. Places may also be secured by telegram (or by letter, remitting the price of the desired location according to the published price), addressed to Mr. Nugent, "Box Office, Her Majesty's Theatre," to whom post-office orders must be made payable. Tickets also at the principal Librarians and Musicians.

SPECIAL OFFICES.

FOR the General Convenience, SPECIAL OFFICES for the SALE of RESERVED TICKETS to the different parts of the Theatre are OPEN on Each Occasion of Performance inside the Pit Entrance and of the Grand Tier.—HER MAJESTY'S THEATRE.

CRYSTAL PALACE.—GREAT BALLAD CONCERT

THIS DAY.—Miss Louisa Pyne, Miss Edmonds, Mr. Sims Reeves, Mr. Santley. Solo Cornet, Mr. Levy. Solo Pianoforte, Miss Arabella Goddard. Conductor, Mr. MAXX. Admission Five Shillings; Guinea Season Tickets Free.

MR. MOSCHELES'S GRAND EVENING CONCERT,

on Monday Next, July 30th, in St. James's Hall, for the Benefit and Relief of the sick, wounded, and sufferers of all nations engaged in the present war, in conjunction with the Ladies' Association established for that purpose. Vocalists—Mme. Lind-Goldschmidt, Mme. Parepa, Mlle. Artot, and Dr. GONZ. Instrumentalists—Mr. Charles Hallé, Mr. G. Schmidt, and Mr. Moscheles. Conductor—Mr. BRESENET. To commence at Eight o'clock. Sofa and Balcony Stalls, 10s. 6d.; Unreserved Seats in Area, Balcony, and Gallery, 5s. Tickets to be had of CHAPPELL and Co., 50, New Bond Street; AUSTIN's, 28, Piccadilly; and at Mr. MOSCHELES, now at 8, Clarges Street, Piccadilly.

MADAME LIND-GOLDSCHMIDT will sing the air from Weber's Freischütz, "Und ob die Wolke Sie verhülle," and recit. and air from Bellini's Beatrice di Tenda, at Mr. Moscheles's Grand Concert, on Monday Evening next, July 30th, for the Benefit and Relief of the sick, wounded, and sufferers of all nations engaged in the present war. Sofa and Balcony Stalls, 10s. 6d.; Gallery, 5s. Tickets to be had at CHAPPELL and Co.'s, 50, New Bond Street; AUSTIN's, 28, Piccadilly; and of Mr. MOSCHELES, 8, Clarges Street, Piccadilly.

DURHAM CATHEDRAL.

THE APPOINTMENT of a TENOR SINGER to the vacant place in Durham Cathedral will be made on Friday, the 28th day of September next.

The Trial will take place on the Tuesday and Wednesday preceding, immediately after Morning Service.

All applications, testimonials, and inquiries as to the office, must be sent in addressed to Mr. EDWARD PERLE, Chapter Clerk and Registrar to the Dean and Chapter of Durham, at his office, in the College, Durham, on or before Friday, the 14th day of September Next. And no Candidate, whose age much exceeds 25 years, will be accepted.

The travelling expenses of the Candidates who shall be summoned to the Trial will be paid by the Dean and Chapter.
College, Durham, 28th July, 1866.

ROYAL ITALIAN OPERA, COVENT GARDEN.

LAST NIGHT.

SECOND NIGHT OF "LE NOZZE DI FIGARO."

THIS EVENING (Saturday), July 28th, MOZART'S Opera,

LE NOZZE DI FIGARO.

La Contessa, Mlle. Artot; Susanna, Madame L. Sherrington; Marcellina, Mlle. Ance; Il Conte, Signor Graziani; Bartolo, Signor Ciampi; Basilio, Signor Neri-Baraldi; Figaro, M. Faure; Antonio, Signor Polonini; and Cherubino, Mlle. Pauline Luca. Conductor—Mr. COSTA. Commence at Half-past Eight.

Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d. Boxes, Stalls, and Tickets may be had at the Office, under the portico of the Theatre, which is open from Ten till Five; and at the Principal Musicians and Librarians.

MR. ALFRED MELLON has the honor to announce that his ANNUAL SERIES OF CONCERTS will commence at the Royal Italian Opera House, Covent Garden, on Monday, August 6th.

THEATRE ROYAL, HAYMARKET.—SHERWOOD'S CHILDREN COMEDIANS, SINGERS, and DANCERS, with Band of Juvenile Instrumentalists, will perform "Bonhôte Furioso," Friday Next, August 3rd. Dresses and Appointments by Mr. S. May, 35, Bow Street, London.

MR. G. LANSDOWNE COTTELL'S ANNUAL BENEFIT CONCERT, the Hall, Store Street, July 28th, at Eight o'clock. Mr. Cottell will be assisted by his Pupils, and the following distinguished Artists: Miss Julia Elton, Mr. Herbert Bond, and Mons. Jules Mottés. Conductor—Mr. G. B. ALLEN.

MISS LUCY EGERTON, Pupil of the Bayswater Academy of Music, will sing G. B. Allen's admired song, "Mary of the Dee," at Mr. COTTELL's Concert, THIS EVENING, at the Music Hall, Store Street.

MADAME FLORENCE LANCIA will appear in the Operas, *La Sonnambula*, *Faust*, *The Rose of Castile*, *Lurline*, and *The Crown Diamonds*, during next week, at the Theatre Royal, Plymouth.

MISS KATE GORDON will play Ascher's New Pianoforte piece, "L'AMOUR DU PASSE," during her Provincial Tours in Kent, the North of England, and Scotland.—92, St. George's Road, S.W.

MR. ALFRED HEMMING will sing Ascher's popular song, "Alice, where art thou?" at Hastings, August 3rd and 5th.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony and Composition, also engagements for Concerts and Solécés, be sent to his residence, No. 199, Euston Road, N.W.

BLIND TOM.—EGYPTIAN HALL, PICCADILLY (by permission of ARTHUR SKETCHLEY, Esq.).—BLIND TOM will give SEVEN CONCERTS (prior to the close of the London Season) at the above hall, in the following order:—Saturday Evening, July 28th, at 8.30; Five Morning Concerts, at Three o'clock each day, Monday, Tuesday, Wednesday, Thursday, Friday, July 30th, 31st, August 1st, 2nd, 3rd, and the last concert on Saturday Evening Next, August 4th. Stalls, 3s.; Area, 2s.; Gallery, 1s. All communications, relative to engagements, &c., may be addressed to Mr. A. NIMMO, Dramatic and Concert Agent, 65, Wigmore Street, London, W.

MRS. MEREST'S NEW AND POPULAR BALLADS.

"My Fairy," sung by the composer, and always enthusiastically encored; Suitable for all voices. Dedicated (by permission) to the Princess Mary Adelaide. "Farewell, it was only a dream." Dedicated (by permission) to the Duchess of Cambridge. Published at 7, Adelphi Terrace, Strand, London, where Mrs. Merest's terms for Pupils and Concert Engagements may be known. See review of these Ballads in *Illustrated London News*, June 30th.

GRAND CONCERT, BLACKHEATH.

MRS. C. L. FISENDEN has the honour to announce that her GRAND CONCERT will take place at the GREEN MAN ASSEMBLY ROOMS, BLACKHEATH, on THURSDAY EVENING Next, August 2nd.

PROGRAMME.

PART I.

Duet, PIANOFORTE, Rondo in A—Mrs. C. L. FISENDEN (her first appearance in public) and Mr. W. H. HOLMES *Moscheles.*
 SONG, "Vedrai carino"—Mrs. C. L. FISENDEN *Mosart.*
 FANTASIA, HARP—Mr. J. B. CHATTERTON, Harpist to the Queen *J. B. Chatterton.*
 SONG, "Ever thine"—Madame WEISS *Abt.*
 FANTASIA, VIOLIN—Mr. H. BLAGROVE *Vieuxtemps.*
 VALSE, "L'Ardita"—Miss FANNY ARMYTAGE *Arditi.*
 SOLO, PIANOFORTE, "Les Huguenots"—Mrs. C. L. FISENDEN *Thalberg.*
 SONG, "The star that lights the sailor home"—Mr. WEISS *Weiss.*
 QUARTETTE, VOICE, PIANOFORTE, HARP, and VIOLIN—Miss FANNY ARMYTAGE, Mrs. C. L. FISENDEN, Mr. J. B. CHATTERTON, and Mr. H. BLAGROVE *Blaugrin.*

PART II.

VOCAL DUET, "Cruel Perche"—Madame and Mr. WEISS *Mosart.*
 SONG, "Love's Request"—Mrs. C. L. FISENDEN *Reichardt.*
 FANTASIA, HARP—Mr. J. B. CHATTERTON *J. B. Chatterton.*
 SONG, "The lark now leaves his watery nest"—Madame WEISS *J. L. Hatton.*
 Duet, PIANOFORTE and VIOLIN, Andante and Var. from "Kreutzer Sonata"—Mrs. C. L. FISENDEN and Mr. H. BLAGROVE *Beethoven.*
 SONG, "The Village Blacksmith"—Mr. WEISS *Weiss.*
 SONG, "Come back to Erin"—Miss FANNY ARMYTAGE *Claribel.*
 VOCAL DUET, "We will not forget thee"—Miss FANNY ARMYTAGE and Mrs. C. L. FISENDEN *Walstein.*
 SOLO, PIANOFORTE, "Juli Hebe Galop" *Ganz.*

Concert to commence at Eight o'clock.

Tickets of Admission—Reserved Seats, 5s. 6d.; Unreserved Seats, 3s.—may be had at the Assembly Rooms, of Mr. Burnside, the Library, Blackheath; of Mr. Morley, Royal Hill, Greenwich; and of Mrs. C. L. Fisen den, 15, Surrey Terrace, Lewisham High Road, S.E.

MASTER MUNDAY will play G. B. ALLEN's "Galop furieux" at Mr. COTTELL's Concert, Music Hall, Store Street, THIS DAY, Saturday, July 28th.

MISS BERRY GREENING.

MISS BERRY GREENING requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison and Co., 244, Regent Street, London, W.

ENGLISH BALLADS, by the Eminent Composer, Mr. W. T. WRIGHTON.—The Two New Ballads, "They tell me I am quite forgot," 3s.; "Grieve not for me," 3s. By W. T. WRIGHTON. Each free for 19 stamps. "Two crowning blossoms to the garland of songs he has already composed. Worthy successors of 'Her bright smile haunts me still,' &c."—*London Journal*, July 25. London: ROBERT COCKS & Co., New Burlington Street, W.

TO THE MUSIC TRADE.—A young man of gentlemanly deportment, with satisfactory character and references, who has been used to the trade for several years, wishes a re-engagement as assistant at the counter.—A. Z., care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

ARTISTES, MANAGERS, AND THE PRESS, by HOWARD GLOVER, sixteen years musical and dramatic editor of the *Morning Post*. Part I. will appear Saturday, Sep. 1. To be had of all booksellers. Price ONE SHILLING.

SIMS REEVES.

THE MESSAGE, for the Pianoforte, 4s. THE DAYS THAT ARE NO MORE, for ditto, 3s. These popular songs, sung by SIMS REEVES and Madame SAINTON-DOLBY, arranged as brilliant pianoforte pieces by the composer, BLUMENTHAL, are published by DUNCAN DAVISON, 244, Regent Street.

EVER THINE.—SUNG BY MISS EMILY SOLDENE with brilliant success at the Crystal Palace Concerts, Signor Arditi's Concert, Mr. Aguilar's Matinée, and Mr. Wrighton's Concerts.

Published by ROBERT COCKS and Co., New Burlington Street.

Just Published,

(Dedicated, by permission, to Professor STERNDAL BENNETT.)

THE FORESTER'S DAUGHTER,

A DRAWING-ROOM OPERA,

(For Soprano, Contralto, Tenor, Barytone, and Bass.)

Written and Composed by

W. CHALMERS MASTERS.

(Author of "The Rose of Salency.")

Price 5s.

L. COCK, ADDISON, and Co., 62 & 63, New Bond Street, and C. LONSDALE, 26, Old Bond Street.

V.

R.

WORCESTER MUSICAL FESTIVAL.

SEPTEMBER 11th, 12th, 13th, and 14th, 1866.

UNDER THE IMMEDIATE PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN.

TUESDAY MORNING, September 11, "DETTINGEN TE DEUM," "CREATION" (Parts 1 and 2), Selection from "NAAMAN." Wednesday Morning, September 12th, "THE ELIJAH." Thursday Morning, September 13th, Beethoven's "SERVICE IN C." Selection from "JOSHUA," Mendelssohn's "HYMN OF PRAISE." Friday Morning, September 14th, "THE MESSIAH." A GRAND MISCELLANEOUS CONCERT on Tuesday, Wednesday, and Thursday Evenings; and a BALL on Friday Evening.

PRINCIPAL VOCALISTS:—

Mademoiselle TITIENS,
 Mesdames LEMMENS-SHERRINGTON, SAINTON-DOLBY, PATEY-WHITTOCK,
 Messrs. SIMS REEVES, CUMMINGS, SANTLEY, LEWIS THOMAS.
 CONDUCTOR — MR. DONE.
 ORGAN — DR. WESLEY.
 PIANO — MR. TOWNSEND SMITH.

The BAND and CHORUS will exceed Three Hundred and Fifty Performers. Programmes of the Performances may be had from Messrs. DEIGHTON and SON, Worcester. PHILIP H. WILLIAMS, M.D., Worcester, Honorary Secretary.

In the Press,

ON PARTING, ADELINA PATTI's New Song. Poetry by Lord BYRON. Sung with distinguished success by the composer. Will shortly be published by DUNCAN DAVISON and Co., 244, Regent Street.

ADELINA PATTI's New Song, "ON PARTING," Poetry by Lord BYRON, is in the Press, and will shortly be published by DUNCAN DAVISON and Co., 244, Regent Street.

Just published,

FRANZ LACHNER'S MORNING HYMN, for Soli and Chorus, will be performed at the Beethoven Rooms, on Wednesday Evening, the 25th inst., by the Schubert Society.

Also,

THE CHORAL HYMN—THE MERCY SEAT—from Hymns for Public and Private Worship, under the direction of Mr. SCHUBERT. DUNCAN DAVISON and Co., 244, Regent Street.

Published this day, price 3s.

PERDITA. A Ballad from the "SHADOWS OF DESTINY," By Captain COLONS. London: DUNCAN DAVISON & Co., 244, Regent Street.

Published this day, price 3s.

"THE SPIRIT OF SPRING." The Poetry by W. H. THOMSON, Esq. The Music by ANNE FRICKER (composer of "Fading Away," &c.)—London: DUNCAN DAVISON & Co., 244, Regent Street.

ADELINA PATTI. Fleur du Printemps (Fior di Primavera.) Valse pour Piano, par ADELINA PATTI. Price 4s. London: DUNCAN DAVISON and Co., 244, Regent Street, W.

ADELINA PATTI's new Waltz for the Piano, "FLEUR DU PRINTEMPS," is published, price 4s., by DUNCAN DAVISON and Co., 244, Regent Street.

ADELINA PATTI's "FLEUR DU PRINTEMPS" Waltz for the Pianoforte, with a portrait of the Prince Imperial (to whom the Waltz is dedicated), is published, price 4s., by DUNCAN DAVISON and Co., 244, Regent Street.

THE REPROACH. ("Si vous n'avez rien à me dire.") Sung by Herr Reichardt and M. Jules Lefort with immense success. Composed by J. P. GOLDBERG. Price 4s. London: DUNCAN DAVISON and Co., 244, Regent Street, W.

Published this day,

GALOP FURIEUX. (Played by Master Munday with brilliant success at the Grist Concert, at St. Martin's Hall, and other concerts) Composed by G. B. ALLEN. Price 4s. DUNCAN DAVISON and Co., 244, Regent Street.

FRANK ELMORE'S NEW SONGS.

"AIRY FAIRY LILIAN."

Poetry by Tennyson. 3s.

"WERE THIS WORLD ONLY MADE FOR ME."

Poetry by the Princess Amelia. 3s.

Sung every where, with the greatest success, by the Composer.

London: DUNCAN DAVISON & Co., 244, Regent Street.

ROBERT SCHUMANN—HIS LIFE AND WORKS.*

CHAPTER I.

THE FAMILY HOME—LEIPSIK AND HEIDELBERG.

As little indeed as Robert Schumann was indebted to his early education and the surroundings of home, for the awakening of his slumbering genius to an early and glorious unfolding, they nevertheless assisted to give to his genius that peculiar inclination which was almost exclusively the foundation of his exalted feelings for art and æsthetic culture. Schumann's individuality was so complete that there was for it no especial need of any particular system or scheme of education—external impulse and time for the development of his genius were the most notable elements that served to fashion and model it; and as, in the year of luxurious growth, under the fructifying influences of Shakspeare, Jean Paul, E. T. A. Hoffmann, Heinrich Heine, Franz Schubert, and Mendelssohn, it burst forth into wondrous and glorious blossoms and fruit, so it already sought and found there in the family home the soil in which it could take root, and luxuriously and fruitfully develop. His father, Frederick August Gottlob Schumann, was one of those richly gifted, fortunate natures that can successfully adapt themselves to the most opposite circumstances of life. From the humblest surroundings, he had by his own energy gained a position in life that commanded the esteem and respect of his contemporaries, and if, indeed, he was able to take immediately but a small part in the special direction of his son Robert's genius, he supplied, nevertheless, those elements which, subsequently, favourable opportunities combined to fashion and direct.

Quite contrary to his own desires he had chosen commerce as his occupation; but the cares of business life were never able to annihilate or lessen his partiality for literature. The writings of Milton and Young had an especial fascination for him, and when in after years he removed to Leipzig, he inscribed himself there *studiosus humaniorum*. His studies finished, he commenced his efforts in authorship, which, however, had hardly any further success than to gain for him the position of partner in the publishing house of Heine, in Zeitz. This situation promised for him, besides a secure and certain means of subsistence, certainly a large number of new sources of information, which he must have made use of with the most extraordinary industry; for when in 1795 he desired to marry, and was obliged to establish a business in material wares, the sum of 1,000 thalers, which was necessary to the accomplishment of this end, he was able to obtain through his efforts in authorship. At the end of four years, he found himself at liberty to give up the business then carried on by him with a merchant in Ronneburg, and devote himself to the business of publication. Through his indefatigable industry the business thus established by him prospered to such an extent that his removal to a larger place speedily became a necessity; and accordingly, in 1808, he started at Zwickau, in company with one of his brothers, under the firm name of "Schumann Brothers," that well-known publishing house which existed until the year 1840; and by a series of valuable original articles gained an excellent reputation among his contemporaries. The "Gallery of Celebrated Contemporaries," which was published by this firm, we only mention, because our Robert already contributed to it, as a lad of fourteen years. Upon the particular position as an artist, which the latter subsequently assumed, the father's preference for Walter Scott and Byron, of whose writings he had in part made translations, may not have been without some influence. Thus we see the father continually striving to establish the material foundations of the happiness of his household, its comforts and prosperity, and firmly securing them; but not at the same time without keeping account in the noblest manner of the movements and claims of the times. At the same time he laboured vigorously and successfully in the education of his family. He is not only concerned to establish therein a spirit of order and regulated activity, but he is careful to foster and encourage the nobler inclination of his children, as is particularly shown in his son Robert.

Robert was born at Zwickau, at half-past ten of the evening of the 8th of June, 1810. As the youngest child, he appears naturally to have been the favourite of his parents, as well as of his brothers and sisters, and particularly of his mother. The latter,

a daughter of the Council Surgeon Schnabel, of Zeitz, is represented to have been a woman possessed of many attractions, endowed with peculiar intelligence and depth of feeling, that in after years developed into enthusiastic sentimentality. Her entire existence was wrapped up in her enthusiastic love for her son, as her practical good sense unreservedly expresses it in a letter which she (from Zwickau, under date of 1st August, 1830) wrote to Wieck, and in which she, "all trembling and anguish of soul," inquires, how the plan pleases him which Robert has adopted (namely, that of resigning jurisprudence for music). It is certainly no evidence of weakness of mind on her part if she is "anxiously concerned for Robert's future, since much is demanded of him ere he may hope to secure distinction in his art;" and the troubled heart of the mother is already darkened by those depressing shadows which, in the time to come, should oppress the soul of her son, as she continues, "and, indeed, were his talents so remarkable, yet is it now, and it must remain, an uncertainty, whether approbation shall follow his efforts, or that he may already rejoice in the prospect of a successful future." But, seriously concerned as she is, and violently as the older sons oppose their brother's determination, she "is not terrified to urge him in a direction whither his own tastes and inclinations do not lead him." How sensible and how radiant withal, with the tenderest affection, is the conclusion of the same letter:—"I know that you love music: don't give utterance to your partiality for Robert, but consider his years, his capacity, his ability, and his future. I beg of you, I conjure you, as companion, father, and friend to my son, hear the matter as a sincere man, and plainly give me your opinion as to what he has to hope or to fear."

As in the majority of cases, the greater portion of the early years of Robert's life were spent in his mother's company; and under her influence must have been developed that chaste fervour of sentiment that was naturally the foundation of his artistic nature, and to which his whole life bears testimony. Under the hand of his mother, already many of those admirably charming framings of his fancy must have first been fashioned; and the tones of her voice may already have conjured up many of those wondrous melodies in which he, in later years, sang forth his grief and his joys. From his father, however, he appeared to have inherited that energy of spirit which, under the most adverse opposing circumstances, strove to realize its ideal—that unremittently struggled for the attainment of the high work that he had set for himself. And Robert Schumann needed such energy yet more than did his father. The career of an artist presented to him oftener thorns than roses—much oftener failure than realization of his hopes. And that siren, "the approval of the public," which has enticed heretofore many a remarkable genius into the perilous abyss, she also, as to many others, unveiled her seductive charms to him, so that there was need of all his natural strength of mind to avoid entanglement in her snares, and destruction in the vortex of the fatal whirlpool.

Somewhere about his sixth year, Robert received his first instruction, at the so-called Samuel school; and it appears that in his seventh year, he commenced to take lessons in music. From the Baccalaureus Kuntzsch he received instruction on the piano, though this was in its nature only superficial, as is ordinarily the case in the small towns. Although, indeed, in after years Schumann spoke of this teacher with the greatest esteem—from Godesburg, near Bonn, on the occasion of the Jubilee of 1850, he sent him a silver laurel wreath, accompanied with an affectionate letter—yet it is not apparent that he had any noteworthy influence upon the development of our master genius. This, as already intimated, was scarcely to be expected, and was, as we shall hereafter show, developed by quite other influences than the results of any such musical instruction. Far more important is it to observe how early the impulse of creation was active in the boy. He had hardly more than acquired a knowledge of the elementary principles of piano technique when he made attempts in little fantasias, and the *naïveté* and fidelity with which he musically characterized the peculiarities of many of his youthful companions, excited among them no slight admiration. Thus music already presented itself as a language to the boy—as the art by which inward perceptions should obtain external and tangible manifestations. As aimless and as unsystematic as were, indeed, the further musical studies of Schumann, they were always directed with this understanding,

* Translated from the German of August Reissmann by Robert Davison Cox.

so that music never appeared to him as a mere performance of a collection of harmonious sounds; and he never allowed himself to be led by the simple pleasure of producing, but always laboured under the influence of intelligent and active ideas. How, hereby there originated a natural aversion for theoretical studies, and what influence these efforts exercised upon the development of Schumann's genius, we shall hereafter endeavour to make clear.

(To be continued).

BEETHOVEN'S LETTERS.

The following extract is from a private letter addressed to a friend in England by Mr. Thayer, respecting Dr. Nohl's recently published edition of "Beethoven's Letters":—

"The last new thing in the multiplying Beethoven literature is a volume of Letters, edited by Ludwig Nohl, of Munich. I wish I could send you a copy, not for the value of the work, but that you might see for yourself the manner in which it is put together, and that you might read the wonderful preface. The familiarity which you acquired with German musical literature, in those years when we knew each other in Berlin, would enable you to appreciate this queer specimen of German profundity. Nohl begins his 'Introductory Preface' (*Einleitendes Wort*) thus:—In accompanying the present first complete edition (*Gesamtausgabe*) of Beethoven's Letters with a few introductory words, I do not need, in the first place, to deny that the creation of the collection has cost no small sacrifice.' He however confesses, on the next page, that it cannot be hoped that this 'complete' collection can be supposed to be anything like complete. And in this he is most decidedly in the right. My own collection contains over three hundred letters not in his book, while his—amounting, with those in the Appendix, to only 411—has about seventy numbers not in mine. And of these seventy most of them are unimportant notes, often of but three or four lines, from the papers of the lately-deceased Anton Schindler. Many of his numbers are but short extracts from letters, of which my copies are complete; and by far the greater part have been collected from printed books and periodicals. Moreover, Prof. Jahn, of Bonn, has still many neither known to Nohl or myself. So much for the completeness of the collection. But the want of completeness I care little for, being thankful for any additions to my stock of knowledge; and, as above said, I find some seventy notes or letters which are new. What does offend me is this, that in his notes and remarks there is nothing usually to distinguish what is founded upon direct proof and what is merely his private opinion—hypothesis—guess-work. And so many grave errors strike me in glancing through these pages, that I lose all confidence in the editor. There are a few—some of little, others of more importance, but all alike showing the want of due care in the preparation of the notes. No. 11. 'In possession of Artaria, in Vienna.' Not so; the original is in the Imperial Library. No. 13. Beethoven speaks of 'one of his youthful friends;' and Nohl writes 'Stephan von Breuning;' he might have added "*Query?*" at least. I consider his supposition here entirely wrong, as where a few lines lower he writes 'Zmeschall.' No. 15. The well-known letter to Julia Guicciardi (in the English life of Beethoven, edited by Moscheles, pp. 104–5) has a note in which occurs the following passage: 'In the first place, it is certain—and, indeed, after the church register that Alex. Thayer has seen in Vienna—that Julia had already married Count Gallenberg in 1801.' Now, Alex. Thayer never told Nohl any such thing. He told him that, in his opinion, the true date of these 'Julia' letters is 1801; and any number of the Gotha *Gräfliches Kalender* for the last fifty years would give Nohl the date of Gallenberg's marriage as November, 1803. No. 26 is the remarkable testament (in the English biography, pp. 80 *et seq.*) Nohl remarks that the suppression of the name of the brother Johann in the address of this document was, by its original editor, in the *Musikalische Zeitung*, because that brother was then still living. In fact, it was suppressed simply because Beethoven himself suppressed it in the original. No. 43. Note to Rökel (printed p. 94, in the margin of the English edition). Nohl gives the date 1805, and makes it refer to the performance of *Fidelio*. He is wrong on both points. No. 50. Date, according to Nohl, 1808; the aria spoken of, according to him, 'Ah, perfido;' the occasion, Beethoven's concert in the Meden Theatre. On all these points he is wrong. No. 112—which is here addressed to Count Moritz Lichnowsky, and dated 1813 or 1814—is the same as No. 98 in my *Verzeichniss* of Beethoven's works. It was written to Zmeschall; and the date should be 1802. But enough on this matter."

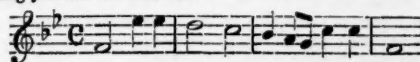
ALEXANDER W. THAYER.

AUBER has nearly completed a new opera for the Opéra-Comique.

ROSSINI'S STABAT MATER.

(Extract from a private letter.)

"Now as to our friend St. Leger's letter. Your doubts were perfectly right, the whole statement being perfectly inexact. I do not wish to rush into print, nor to hurt a good fellow like St. Leger a bit; but the fact is, that Rossini never wrote anything for any convent, except, five and thirty years ago, a mass for the Monaci dei Calmini, a hill very near Naples, where I saw it about two months ago, and where it is kept more respectfully than the relics. Rossini gave me precise orders to inquire for it, and was delighted to hear how it was kept. Be sure Rossini was not the man to write a *Stabat Mater* for a man whom he meets in a diligence, because he embraces him, when he had to be locked up to fulfil his engagements with regard to his operas. *Stabat Mater* was only published because two musicians, more nomenclators than gentlemen, had the impudence not only to note it down from memory, but to publish it under Rossini's name. When the monster appeared, a fearful row and an action ensued, and Rossini was absolutely forced into publishing his work in its real form. As to the fugue, Tadolini never wrote a bar of it; nor does Rossini want anybody for that, as he is the pupil of the greatest counterpointist in Italy—Mattel. It is but fair to say that he, for the first ten years, declared that Rossini dishonoured his school, as you may hear Rossini say very often. As to the fugue, it is much less important, both in extent and work, than the one in his new manuscript mass, entitled *Petite Messe Solennelle*, and of which, after the first rehearsal, I had the pleasure of sending you the two motives.



And that he wrote this fugue I can testify, having seen him writing it, and snuff dropping, and erasing, and correcting. Consequently, *qui peut le plus, peut le moins*, and I guarantee that what I have told you here is the truth.

L. E.

ETCHINGS BY O. B.

V. The production of *Iphigénia in Tauris* at Her Majesty's Theatre has led to a revival of the question whether Gluck was a German or a Slavonian—a question which it is interesting to know can never be settled, but may be speculated upon and discussed, without any prospect of a solution, to all eternity. Gluck's biographers think it sufficient to say, on the subject of his origin, that he was born in Bohemia. If we could judge by the name alone his family must of course have been German—unlike that of his fellow-countryman Dussek, whose name is Slavonian equally with his birth-place. Those Slavophiles who have established the Slavonianism of Nebuchadnezzar (the Slavonian words *nie bog odno tsar* signify "there is no God but the king"), of Guttenberg (supposed to have been born at Kutna Hora, in German Kutten Berg, whence the name of the first printer), of Shakespeare (the family of the "divine Williams" is known to have been descended from the Slavonian tribe of Veleiti who colonized Wiltshire)—these Slavophiles, we say, would have no trouble in proving Gluck to have been a Slavonian. His real name, they would declare, was the Czech for "happiness," which, to suit the Germans, he translated into "Gluck." And it is certain that to translate Slavonian names into German was at one time a common practice in Bohemia, especially among the Bohemian nobles who wished to figure at the Court of Vienna, and who thought their unpronounceable Slavonian names would make them appear ridiculous. Thus, to give one example, the Lord of Tcherná Hora turned up at Vienna as Prince Schwarzenberg. The Germans of the present day cannot be expected, in default of positive proof, to admit that Gluck was a Slavonian; but in his own time one great German musician, who declared that Gluck knew no more of counterpoint than his (the great German musician's) cook, would no doubt willingly have given him up. The oft-cited sentence of Handel—"He knows no more of counterpoint as mein cook"—was uttered (if ever uttered) in 1746, just after the production of Gluck's *opéra d'occasion*, called *La Caduta de' Giganti*, at the King's Theatre. Gluck was then thirty years of age; but the sentence would have held just as well thirty years later, when the *Iphigénies* had been written. Those who thought Gluck was a contrapuntist must have had a vague notion of counterpoint.

Mlle. ADELINA PATTI leaves London for Paris to-morrow.

ROYAL ITALIAN OPERA.

Il Trovatore, of which it was hoped the last had been heard at least for a reasonable period, was again revived, on Saturday evening, for the sake of exhibiting the talent of Madame Maria Vilda in a new light; and, on the whole, we are inclined to think the character of Leonora better suited to her than either Norma or Lucrezia. There is little in this Leonora—parts of the fourth act excepted—to tax the dramatic powers of a lyric artist; and herein it differs from the Leonora of Donizetti, and still more materially from the Leonora of Beethoven, each in its way a strong individuality compared with the shadowy abstraction of Signor Verdi. Thus where Madame Vilda is most deficient, the inevitable result of her beginning so late to tread the boards, she is called upon for least. On the other hand the music offers many and striking opportunities for the display of a voice of such capabilities as hers, and of these she takes legitimate advantage. On no occasion, in our opinion, has she sung so generally well as on Saturday. Her "Tacea la notte" was good throughout, the opening movement full of expression, the "cabaletta" ("Di tale amor") as full of vigor. Of this last her close and brilliant shake was a characteristic feature. In the fourth act Madame Vilda's delivery of the soliloquy of which the sequel is the famous "Miserere" was so replete with genuine sentiment that a repetition was unanimously called for, and the same mark of approval attended the "Miserere" itself, in which the accents of her voice were still more thrilling. In both instances the wish of the audience was complied with. Of the succeeding duet with Count Luna, in the course of which Leonora swallows the poison, we need hardly speak. In so boisterous an ebullition no Leonora with ordinary means can fail to create an impression, how much less one with extraordinary means, like Madame Vilda. But we were scarcely prepared for the feeling displayed in the duet with Manrico, interrupted by the dream of Azucena, and culminating in Leonora's death. This climax to a performance of real merit put the seal upon Madame Vilda's third and, as we have already hinted, most unqualified success. She was twice summoned forward at the end. Signor Naudin, as Manrico, exhibited in a strong light those peculiarities which have from time to time been pointed out. The versatility of this gentleman, in the scarcity of competent tenors, would alone make his services of value to the management. The Count Luna of Signor Graziani (who was of course obliged to sing "Il balen" twice), the Azucena of Mdlle. Morensi, and the Ferrando of Signor Tagliafico were just what they were described as being some time since.

Among the other attractive operatic performances of the preceding week* may be mentioned the last representation of the *Africaine*, with Mdlle. Pauline Lucca as Selika, and a miscellaneous performance "for the benefit of" that popular favourite, in which she appeared, with the greatest success in the garden scene of *Faust*, the bedroom scene of *Fra Diavolo*, and the fourth act of the *Huguenots*—thus exhibiting to equal advantage her versatility and her talent.

The performance for the benefit and last appearance of Mdlle. Adelina Patti was a regular gala. The house was brilliantly attended, and the programme of the evening's entertainments was one of unusual interest and variety. The first act of *L'Etoile du Nord* was followed by the garden-scene from *Faust e Margherita*, and the whole concluded with the first act of *Crispino e la Comare*. To sustain, on the same evening, in immediate succession, three characters possessing so little in common as Caterina, Margherita, and Annetta would, under any circumstances, be a feat of no ordinary difficulty; but to sustain them as Mdlle. Patti did on Wednesday night, entering thoroughly into the dramatic spirit of each, and executing the music allotted to each in a manner as near perfection as it is given to mortal singer to reach, could only be the privilege of genius. But Meyerbeer, Gounod, and "the Riccis" are as familiar to this gifted lady and come as readily within her means as Rossini, Donizetti, and Bellini, in whose operas she has won so many triumphs. We need not again dwell upon the subtle touches, the numberless beauties that distinguish her Caterina from every other Caterina; nor is it necessary so soon again to speak of her lively and piquant impersonation of Annetta, the Cobbler's wife. But her truly poetical assumption of M. Gounod's Margaret, which had not been previously witnessed this season, came with unlooked-for freshness, and created an extraordinary impression. Nothing more deeply felt, nothing more exquisitely finished, nothing more picturesque, and, at the same time, true to nature, has for many years been seen upon the stage. Rarely has a crowded audience been so keenly alive to the merits of a performer, or so disposed to an enthusiastic recognition of them. Whether as Caterina, charming the Cossacks with the magic of her song; as Margaret, carolling with girlish delight while adorning herself with the jewels; or as Annetta, joyfully dancing and singing at an unexpected turn of good fortune, as though to dance and to sing were her natural modes of gesticulation and of speech—it was all one: Mdlle. Patti was never more emphatically herself, and

* Of the concerts we may speak another time.—A. S.

therefore never more to the taste of her audience. In all three pieces she was uproariously encored; at the end of each opera she was called back to be applauded again and again; and a double call, as hearty as it was unanimous, followed the irresistible duet and *pas de deux*, with Signor Ronconi, in *Crispino e la Comare*.

In *L'Etoile du Nord* Mdlle. Patti was associated with M. Faure as Peter; in M. Gounod's opera, with Signor Mario as Faust. The other characters in each opera were as before.

The other operas performed during the week have been *Crispino e la Comare*, with two acts of *Il Trovatore* (on Monday night); *Fra Diavolo* (Tuesday); *Il Barbiere di Siviglia*, with Mdlle. (très) Desirée Artot as Rosina (Thursday); and *Le Nozze di Figaro* of Mozart (first time—last night). *Figaro* is to be repeated this evening (the last performance of the season). According to custom Mr. Gye announces no "extra nights."

—o—

HER MAJESTY'S THEATRE.

Signor Verdi's *Ernani*, which had not been given for five years afforded more than ordinary satisfaction on its revival at this theatre, with, on the whole, a very efficient cast. The splendid energy of Mdlle. Titiens has ample scope in the declamatory music of Elvira, which, from the *cavatina*, "Ernani involami," to the final trio, is an almost uninterrupted series of "effects." Signor Tascia, the new tenor, is much more at ease in the music of Verdi than in that of Meyerbeer, and his *Ernani* is a highly creditable performance. Don Silvia, the old Castilian nobleman, whose strong sense of loyalty yields, however reluctantly, to a stronger sense of honour, while both are put aside to allow full play to a still stronger feeling of vengeance, could hardly have found a better representative than the industrious M. Gassier. The music assigned to Carlo V., although it has been sung by eminent artists of every description—baritones, tenors, and contraltos, according to their means (Coletti, Gardoni, and Albani among them)—has probably never been so uniformly well delivered as by Mr. Santley, to whom every note of it comes easy, and whose invariable artistic correctness imparts to every phrase its appropriate effect. Thus the solo and concerted music is done all justice to; while the chorus and orchestra, under Signor Arditi, displaying their wonted proficiency, the general execution of Signor Verdi's third successful opera—which, though in its 23rd year,* and not made of over solid stuff, still retains some of its primeval vigour—is all that could be wished. Its reproduction now, although a renewal of its ancient vogue can hardly be anticipated, would be welcome if only as affording a fresh occasion for Mdlle. Titiens to exhibit her astonishing versatility. Many Elviras have been seen in London since Mr. Lumley first brought out *Ernani* (1845), but, with the single exception of Mdlle. Sophie Cruvelli, not one to be compared with this lady.

The subscription season having come to an end, Mr. Mapleson has commenced a series of extra representations, under the name of "Farewell performances at reduced prices." At these to the privilege of paying less is added the privilege of dressing less, the evening costume, which is *de rigueur* in the regular season, being now dispensed with at will. Of course, to many amateurs, this is a manifest advantage; but what gives it more substantial value is the fact that the general excellence of the performances is in no way diminished. *Ernani*, *Donizetti*, the *Huguenots*, *Semiramide*, *Don Giovanni*, *Robert le Diable*, and *Der Freischütz* have already been given—and with the original casts, the exceptions being the substitution of Signor Tascia for Signor Mongini as Raoul; Madame Trebelli-Bettini, for Madame de Meric-Lablache, as the Goatherd (a wonderful improvement—a performance that would have enchanted Meyerbeer); Mdlle. Celestina Lavini, for Madame Harriers-Wippen, as Alice; M. Gassier, for Mr. Santley, as Don Giovanni; Madame Trebelli-Bettini, for Madame Wippen, as Zerlina; Signor Bettini, for Signor Gardoni, as Don Ottavio; Signor Bossi, for Signor Scialese, as Leporello (!); and Dr. Gunz, for Signor Mongini, as Rodolphe-Max-Adolphe.

Le Nozze di Figaro was revived on Tuesday, about which very remarkable performance (a new feather in Arditi's cap) we shall speak in detail. The second performance of Mozart's great comic opera takes place to-night.

* *Nabucco* appeared in 1842, *I Lombardi* in 1843 (at the Scala, Milan), *Ernani* in 1844 (at Venice).

RICHARD WAGNER caused some excitement by his threatened return to Munich. The Bavarian cabinet was in a flutter, but the impending war has prevented the carrying out of King Ludwig's intention. The same war has also prevented the performances of *Tannhäuser* and *Lohengrin* in Munich, which were to have taken place under Hans von Bülow's direction. The king was saved from *Wagneromania*, which has begun to show dangerous symptoms.

ducing in large quantities: so, in aesthetics, those who cultivate art most will finish by becoming the best artists. Now, from a mere cursory examination of British art, there results the conviction that, at some future period, not at all remote, the superlative love entertained by the English for the Beautiful will be sure to take the form of an artistic initiative, and give birth to an English school, just as we have at present English industrialism, an English church, an English system of economics, an English policy, English diplomacy, and English colonisation. Already the pioneers of progress are springing up everywhere, especially in London. I will, upon a fitting occasion, point them out to you. To-day, I shall dwell more especially on the exceptional love of the English for the Beautiful in art, as regards music and the drama.

"No one is ignorant of the fact that, during the summer, the very best artists of all Italy, nay more, of the artistic world, visit London, and the principal counties of the United Kingdom. This army of national and international civilisation chooses, more apparently than really, for its exercising ground, the two theatres of Covent Garden and Her Majesty's, but its favourite scene of action must be sought in the halls and concert rooms, where it gives its thousand concerts of every possible description—concerts increasing rapidly in number every year. Costa, Arditi, Benedict, and your fellow-townsmen, Randegger, are at the head of this movement. These four admirable conductors have created a revolt in musical art, or, rather, they are creating a new branch of it: the *magna musica*, in which instrumental and vocal individualities give way to instrumental and vocal masses. I repeat: by dint of asserting that the English are an anti-artistic race, the Continent has ended by being ignorant of the immense artistic progress of the United Kingdom, especially in grand harmonic compositions where the co-operation of large numbers is required. In these, England now surpasses Germany itself.—In nearly all the thousand and one concerts, native amateurs, belonging to all ranks, but especially to those of rich trade, take part gratuitously.—You know that among every people the middle classes are the best advancers of civilising reforms. I must add that the greater part of these concerts is owing, in the first instance, to the amateurs, or to their anxiety, amounting almost to phrensy, to sing or play in public. By the side more especially of Italian *virtuosi* the English amateur, far from distinguishing himself, is certainly, if not ridiculous, at least out of place. But note the following phenomenon, which affords a good insight into the character of the Saxon: in the face of such incompatibility, the audience are silent or applaud; the incompatible amateur redoubles his exertions; he is joined by others and practices more frequently. With practice he and his companions will end by founding an English school. Thus does art advance. Thus do we behold, this season, among the artists of the two London theatres, a great number of English, the most distinguished being the Muraka, the Harris, the Winans, Santley and Foli ["?"] while France, possessing a population more than twice as large as that of Great Britain, contributes only M. Faure to the immense multitude of international *virtuosi* in London.

"However ridiculous he may be as an executant, the beneficial influence of the English amateur does not stop here. As harmony suits his negative nature best, he rescues it from oblivion, and, always combining it, to his own immense advantage, with melody, advances towards the attainment of really good taste, cultivating the German and the Italian schools better than the Germans and Italians themselves cultivated them. Such a course of classic studies will in a few years render the English advanced musicians. At the seventh concert of the Philharmonic Society, when the Prince of Wales, the heir to the throne, was present, the programme, drawn up with learned care, leaned towards German classicism, Haydn, Beethoven, Spohr, and Mozart, figuring in it three times side by side with Cherubini, Rossini, and Verdi. The same tendency is visible in the new musical societies. It was much more strongly pronounced, by the way, at the fourth concert of the new Philharmonic. But it cannot be otherwise, seeing the immense study the student here has to go through, before opening his mouth and revealing himself as a neophyte. Still his very great modesty does not take fright at the number of fellow-labourers. Once at his post, he sticks to his work with an amount of self-possession bordering upon audacity.

"The feelings of middle class amateurs has suggested a hazardous enterprise for next winter. . . . During the long winter evenings the youth of London have been able to find only expensive and immoral places of amusement where they might recruit themselves after the labours of the day. Then, again, that there should be no Italian music in London because the gentry are at their country seats, is becoming a nuisance, which greatly irritates the mercantile democracy of this city. It is, in consequence, proposed that I should get together a select company to perform at the Adelphi, during next Carnival and Lent.

"A great deal might be published on the course and character of *concertism*—excuse the word—in the metropolis of the old world. It is

impossible for me, therefore, to criticise it fully in such short, concise letters as mine. Leaving, then, out of the question all that is progressive and praiseworthy in the system, I will restrict myself to censuring an ancient habit of the worst kind. Conscious of his own inferiority, the Englishman entertains too much respect for certain old authorities to whom he entirely leaves the task of organizing and directing the musical season. In their turn, these authorities take undue advantage of their unmerited prestige and demand the Impossible from art and artists. That—and—should still, for instance, be able to govern and misgovern the musical entertainments of so vast a country is a misfortune and a fraud. In this way art becomes sterile together with popular enthusiasm and the future prospects of the rising generation. Fortunately, dull tradition does not govern everything. We yet behold some young *virtuosi* opening up more and more the path to fame and perfection in art. In the first rank of them stands the excellent tenor, Gardoni. The *gentlemaness* of his manners, his cultivated mind, the Roman gracefulness of his deportment, and his indefatigable efforts to attain the idealism of art, render him indispensable at musical festivities in this metropolis."

There! if your readers are anything like as amused by this letter as I was, I am amply rewarded for the trouble of translating it. Apart from the astounding fact that it introduces us to a foreigner who has the good sense to protest against the idea generally entertained abroad that the English are an unmusical nation, it contains several little bits which will certainly surprise, if they will not instruct, the reader. These little bits need not be pointed out by me. To one only will I refer at all in detail. When I came to the passage concerning the "*esimio tenore*," Gardoni—whom I admire as much as anyone admires, by the way, and for the "*gentlemaness*" of whose manners I can vouch—I could not help turning to see if the date of the paper was 1866. As I found it was, I had some doubts as to whether the Italian word "*giovani*" should not be rendered by some other word than "*young*," for it certainly strikes me that Signor Gardoni is no longer a chicken; in fact, that he is not much the junior of the two artists whom I have designated by dashes, and who are represented as being so injurious to art. However, I may be mistaken, and so I give Signor Gardoni the benefit of the doubt. M. S.

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HERR ROTHLAUF, of Munich, editor of the *Neuer Baierischer Courier*, who spiced an article on Herr von Bülow with foul imputations on that gentleman's wife, has been very justly sentenced to three days' imprisonment and a pecuniary fine. Speaking of this fact, the *Neuer Berliner Musikzeitung* says:—"We deeply regret that Bülow should have done such a fellow the honour of taking any notice of him. There is, certainly, a great accumulation of low abuse and blackguardism in Munich, but it can neither be lessened nor stopped by the punishment of those who deal in it. The only proper plan is to ignore it altogether." But Herr Rothlauf is by no means the only person who has unjustifiably attacked Herr von Bülow, for previously to leaving this city, with his wife, the pianist published the following in the *Münchener Nachrichten*:—"Those among the worshipful public who have seen the pretty things with which a local paper—with all due reverence be it mentioned—the *Volksbote*, has endeavoured for some time past, but with increased intensity since the 26th May of the current year, to stab him and those most nearly related to him, the Undersigned takes the liberty of most respectfully informing that the editor of the said 'organ,' declared to a third person sent to him with full powers, that he only wished by the civilities in question 'to uphold his principle (the redemption of his country):' Without denying that he was the author of the civilities mentioned, he bravely and magnanimously refused to make such reparation as is usual under the circumstances in civilised society. The person on whom the favours were bestowed had, therefore only two courses open to him, in order to escape the imputation of

insolvency:—to imitate the example once given in a similar case by Herr von Dingelstadt, Intendant of the Royal Bavarian Theatres, or to take legal measures. But neither of these methods is to the taste of the Undersigned—it is well-known that there is no disputing about taste. He contents himself, therefore, with recommending the patriotic services rendered by the editor of the *Volksbote* to the public notice of his fellow-citizens, since he, 'the foreigner,' is neither able to reward them nor properly appreciate all their profundity.

"*Dr. Hans von Bülow.*"

MR. SHAVER SILVER ABROAD.

SIR,—Two excellent performances have been given at Her Majesty's Theatre of *Ernani*, the opera by which Verdi first became known in this country, and which secured him, at the time of its production at Her Majesty's Theatre under Mr. Lumley's management, a considerable amount of abuse (1). The depreciation, however, which Verdi had to suffer for some time after his introduction to the British public became "small by degrees and beautifully less," until now it is no longer considered a sign of good taste or a proof of superior discernment to undervalue him. Heretic and sinner as he may be, his unorthodox and criminal style no longer furnishes a theme for the complaints of injured dilettanti, and has long ceased to be denounced by an indignant press (2). Nevertheless, *Ernani* possesses just the same merits and the same faults as the half-dozen other operas by Verdi, which since its production have become popular throughout Europe (3). The composer is fond of emphasis, and is always aiming at contrast (4); but he really cultivates dramatic effect to some purpose, and his music, if it is nothing else, is at least impressive (5). It may be conceded that there is no one piece in *Ernani* equal to the quartet in *Rigoletto* or the quintet in the *Ballo in Maschera*; but the character of the melody is the same (6); many of the airs in this, as in the later operas of Verdi, require to be declaimed rather than to be sung (7), and, as in all Verdi's operas, there is very little recitation; the composer at the risk, or perhaps with the very object, of being brusque, hurrying as rapidly as possible from one piece to another, and putting everything, even the most ordinary dialogue, into measured music (8). It was at one time the fashion to launch the most terrible sarcasms at the unhappy Verdi because he thought fit to write many of his choruses in unison; and we have often seen it stated in print and in the columns, not of *Punch*, but of serious journals, that he did this because he was unable to write them in harmony (9).

Another generation has arisen which knew not Verdi in his despised days, and would probably find it hard to believe that there was a time when musicians and pretentious amateurs constantly attacked him for the greater glory of Rossini (10); as at an earlier period Rossini—when, for instance, his *Barber of Seville* was first brought out—was abused under pretence of doing honour to Paisiello. It is no disgrace to our critics that they should have undervalued Verdi (11). Similar mistakes were made by Haydn and by Weber, who certainly knew what they were writing about; and according to an anecdote which, after a long rest, was taken out for an airing the other day (*à propos* of *Iphigenia*) by several of our contemporaries, the chief impression made upon Handel by the music of Gluck was, that the man knew no more of counterpoint than a cook. If the public wanted to be thoroughly wrong in its estimates of composers, it would only have to adopt Handel's opinion of Gluck, (12) Haydn's opinion of Beethoven, (13) Beethoven's opinion of Weber and of Rossini, Weber's opinion of Meyerbeer (14)—who was too clever to pronounce such opinions at all (15).

People, however, who go to hear music (with those who stop at home and talk about it it is a different matter) cannot afford to adopt the opinions of others. It is not of the slightest consequence to them whether the music be considered good or bad; the one important point is whether it pleases them (16). "*Je n'aime pas les bouffons qui ne me font pas rire*," said Louis XVI., very touchingly, on returning from the performance of an *opera buffa* which had bored him (17); and music which neither soothes nor stimulates (18) will not be liked by the public (19), whatever technical merits it may possess. The worst, or best, of music is that we cannot escape

from it. A man may buy a picture painted by an artist of reputation and yet not like it—he is not obliged to look at it. He may purchase a whole library of celebrated books for which he has, personally, no taste—he is not obliged to read them. But if he goes to the opera, he *must* hear the music (20); and all the critics in the world cannot prevent him from liking it or disliking it according to his own individual tastes (21).

Verdi seems to have been accepted in his own country by every one from the very first. But in England, France, and Germany he has been opposed at every step by criticism. The critics too may have been quite right, only it so happened that the music which displeased them by reason of certain undeniable faults pleased the public (22) in spite of those faults, which it either could not perceive or to which it attached no importance.

D. Peters, Esq.

SHAVER SILVER.

[(1) For "abuse," read "criticism." That criticism applies just as well to *Ernani* now as it did twenty years ago.—(2) Such operas as *Rigoletto* and *Un Ballo in Maschera* have led to this—not any change of opinion about *Nabucco*, *Ernani*, &c.—(3) This, with deference to Mr. Silver, is by no means an accurate statement. *Ernani* certainly possesses all the faults, but very few of the merits of some of its composer's later operas.—(4) "Fond of emphasis," certainly; but "aiming at contrast" by no means; or if so, Signor Verdi must be an ill marksman.—(5) "If nothing else" is good, seeing that to be "impressive" is to be a very big something.—(6) Query.—(7) An air *must* be sung.—(8) All accompanied recitative is measured music; and Signor Verdi is no more measured than Rossini, Donizetti, or any other master who has written *opera seria*.—(9) This was not a sarcasm, but a criticism founded upon a very probable truth. Signor Verdi even now is by no means a pure harmonist.—(10) Query.—(11) They did *not* undervalue him.—(12) Handel only knew Gluck before Gluck was Gluck; and even to be Gluck in his maturity, the Gluck of *Iphigénie en Tauride* is not to be a contrapuntist. Gluck was no more a contrapuntist than he was a scolopendra.—(13) What does Mr. Shaver Silver know about Haydn's opinion of Beethoven? We know that Haydn praised the first trios and the septet, and we know no more. Has Mr. Silver any exclusive information? Perhaps he means Beethoven's opinion of Haydn. That Beethoven had but little sympathy for Haydn is pretty certain; but beyond that we know nothing, inasmuch as Beethoven could never be got to talk about Haydn.—(14) What was Beethoven's opinion about Weber and Rossini? We know that Beethoven praised *Der Freischütz*, and took a lively interest in the success of *Euryanthe*. Perhaps Mr. Silver means Weber's opinion of Beethoven. That Weber spoke ill of one of Beethoven's great symphonies (No. 3) is pretty well authenticated. Weber's opinion of Meyerbeer may easily be gathered from Weber's own letters. It was enthusiastic. Weber was angry when Meyerbeer became intoxicated with the Italian manner, because he conceived that Meyerbeer was one of those gifted to become one of the pillars of German music. Perhaps Mr. Silver means Weber's opinion of Rossini.—(15) Query—Meyerbeer pronounced a tolerably strong opinion about Richard Wagner.—(16) The one important point to Mr. Silver is doubtless whether the music he hears is to his taste; but Mr. Silver is not everybody; to the world and to the art there are other important points; and if bad music happens to please Mr. Silver, or good music to displease Mr. Silver, the fact concerns himself alone, and has nothing whatever to do with the general question.—(17) Louis XVI. may or may not have been a judge.—(18) "Soothes nor stimulates" whom?—(19) "The Public!" Why every self-satisfied person imagines *himself* to be "the public."—(20) This is old woman's talk. He is no more obliged to go to the Opera, or the Concert Room, than he is obliged to go to the Gallery, or the Library. He can't see what's invisible, nor can he hear what's

inaudible. The same precaution holds both ways. Keep away. Moreover one may go to the Opera, and not literally hear the music, as Mr. Silver knows well.—(21) They would hardly take the trouble.—(22) "The Public"! Shaver Silver & Co. again? They are no more the real art-public than the "roughs" in Hyde Park were the real people.—*Given on the Sands (Sand-bound) at Worthing—July 26.*

DISHLEY PETERS.]

CRISPINO E LA COMARE.

Though hardly suited to a theatre of such vast proportions as Covent Garden, and, in a musical sense, properly speaking, of the slightest imaginable importance, *Crispino e la Comare* was worth bringing out, if only for the sake of such a cobbler as Signor Ronconi, and such a cobbler's wife as Mdlle. Adelina Patti. When this opera of the brothers Luigi and Federico Ricci (*rejetons* of the family which owned David Ricci, or Rizzio?) was produced, in 1857, by the "buffo" troop at the St. James's Theatre (under the management of Mr. Charles Braham), it made no impression; but then the cobbler and his wife were represented by artists of a very different calibre. Crispino himself is almost as good a satire on the quackeries of certain pseudo-followers of Esculapius as Dr. Sangrado in *Gil Blas* or Sganarelle in *Le Médecin malgré lui*. In the "melodramma fantastico-giocosso" of F. M. Piave, Crispino is only a doctor in a dream. Unable to supply the pressing necessities of his wife and children, the unlucky cobbler is bent upon self-destruction. The fairy Comare (*alias* Death), however, suddenly rising from a well, in which he is on the point of drowning himself, dissuades him from his intent by the promise that he shall be a doctor in medicine, and in that capacity acquire both fame and riches. Her object in causing an ignoramus to assume the garb and practice the functions of a *medicus* is to rebuke the arrogance of certain professors who are really as ignorant as Crispino:—

"Vo' punir di certi medici
La superba asinità."

His nostrums are always to prevail, and his patients to recover, providing the fairy Comare, invisible to others, is also invisible to himself; but should she be seen by Crispino at the critical moment the cure will then be hopeless. The conditions understood, she presents him with a bag of gold and disappears down the well. Crispino, having apprised his wife Annetta of their good fortune, straightway commences his new profession, things turning out precisely as the Comare had foretold. But this unexpected prosperity bewilders our hero. He becomes insolent, rude and overbearing, beats his wife, and is even ungrateful to his fairy benefactress, who, angry at his proceedings, unexpectedly appears before him and conveys him to her subterranean abode, where, after informing him that he is about to die, she warns him to prepare his last will and testament. Touched by Crispino's earnest supplications, however, and his promises of repentance and reform, the Comare relents, and casts him into a trance, awakening from which the newly-transformed cobbler finds himself in his own house, cobbler again, with wife and children about him, welcoming his return to consciousness. From their explanation he knows it has been all a dream. Whether our hero's worldly affairs are in any degree better after the dream than they were before does not appear.

Of the music—light, sparkling, and pretty, but with scarcely an original idea—it would be superfluous to speak at any length. From beginning to end it is all in the same lively, *ad captandum* strain. The two most striking pieces are a duet for Crispino and Annetta, at the end of the first act, and a comic trio for Crispino and the Doctors, Mirabolano and Fabrizio, in the last. The trio describes a quarrel between Mirabolano and the Mock Doctor (who has seduced away the other's patients), Dr. Fabrizio, who is invited to decide between them, being fairly driven to his wits' end by their violent counter-statements. The situation is good, the music not only animated but legitimately comic, and the performance, by Signors Ronconi, Ciampi (Mirabolano), and Capponi (Fabrizio), irresistible. The house is convulsed with laughter. Mirabolano and Crispino are alternately called upon to repeat the solos in which they respectively revile each other, and, with

Umpire-Fabrizio, are unanimously called forward at the end. Better still is the duet, "E uno scherzo, ci scommetto." Annetta, at first incredulous of Crispino's story, and then jealous of his benefactress being a *comare* (gossip) of the softer sex, threatens him with reprisals after her fashion; persuaded at length, however, by the solid contents of the money-bag, she gives unrestrained vent to her delight at this new and happy turn in their affairs, accompanying one of the liveliest of tunes ("Ah si, si marito mio") with one of the prettiest and most piquant of dances, the natural charm of which, as executed by Mdlle. Patti, while carolling a series of brilliant vocal passages with the utmost apparent *nonchalance*, is indescribable. We have thus not merely a duet between Patti and Ronconi, but a *pas de deux*, in which the droll humour of Crispino is in most effective contrast with Annetta, the two blending meanwhile in the happiest manner to be conceived. It is long since anything more genuine has been witnessed. Nor less genuine is the satisfaction of the audience, expressed with an enthusiasm quite unmistakable. Of course the *allegro* and dance have to be repeated, after which the two performers are again summoned before the lamps and applauded by the whole house. The duet and the trio are the pieces that must always, when thus represented, make *Crispino e la Comare* acceptable.

There is little else of consequence for Mdlle. Patti to do; for from the moment that Crispino begins his new career, Annetta becomes comparatively subordinate, nearly the whole interest being concentrated in the character of the Mock Doctor. Signor Ronconi's dramatic embodiment of this odd personage, however, is in every sense remarkable—original, diverting and unique. Again is the prince of *buffo* comedians revealed in all his glory.

A small tenor part, Contino del Fiore (Signor Fancelli), contains a duet with Dr. Fabrizio (Act III.), and a love song, "Bella siccome un angelo" (Act I.), which, though well sung, are of little more account than the air in the second act, the song called "La Fritola," in the third, or the *rondo finale*, in waltz measure, assigned to Annetta, each of which may justly be described as insignificant. The sentiment of "La Fritola," by the way, is not less equivocal from the fact of its being wrapped up in the Venetian dialect.

The Comare is well impersonated by Mdlle. Vestri. To say a word about Mr. Costa's orchestra and chorus in connexion with such trivial and ephemeral music is unnecessary; but the *mise en scène* may be praised without qualification, as new and appropriate, while the costumes—of which the two that Mdlle. Patti becomes so well may be cited as favourable examples—are to match.

MADAME ARABELLA GODDARD leaves London to-morrow for Boulogne-sur-Mer.

MDLLE. ILMA DE MURSKA has prolonged her engagement at Her Majesty's Theatre to the second week in August.

SIGNOR MORINI, the original representative at Paris of *Faust*, in M. Gounod's opera, is engaged for next year at Her Majesty's Theatre.

SIGNOR RONCONI.—Mr. Max Maretzek has engaged this renowned *buffo* and *tragico (lirico)* for his Italian Opera in New York this "fall."

SIGNOR PIATTI.—Our readers will be glad to hear that this eminent artist, about whose state of health fears not long since were very generally entertained, is progressing favourably.

SIGNOR MARIO is engaged by Mr. Mapleson for his winter *tournee* in the provinces.

MDLLE. NILSSON, from the Théâtre-Lyrique of Paris, and M. Bagier, director of the Italian Opera of Paris, were among the audience at the Royal Italian Opera on Wednesday night, on the occasion of Mdlle. Adelina Patti's benefit.

SIGNOR GARDONI has left London for Paris.

BEETHOVEN.—A new catalogue of Beethoven's works, preceded by some biographical facts, has appeared. Its author is Dr. Otto Muehlbrecht. The report that Beethoven's piano is in Klausenburg appears to be unfounded. In the inventory taken after Beethoven's death, no piano is mentioned, which shows that the instrument in question could not have been bequeathed by Beethoven to one of his pupils.

To the Editor of the "MUSICAL WORLD."

SIR,—Subjoined is a full Report of the Parliamentary Committee appointed to inquire into the working of the Acts of Parliament for Licensing and regulating Theatres and places of entertainment in Great Britain:—

I. As far as relates to the Metropolis.

"Resolved—That it is the opinion of this committee:—

"1. That the present system of double jurisdiction under which theatres are licensed by the Lord Chamberlain, and music-halls and other places of public entertainment by the magistrates, is inconvenient and unsatisfactory.

"2. That the power of licensing of any house, room, garden, or any other place kept for public dancing, music, or other public entertainment of the like kind, hitherto vested in the magistrates by the act 25 Geo. II. c. 36, sec. 2 and 3, be transferred to the same authority, which may be empowered to grant licenses to theatres, so that the entire regulations of theatres, music-halls, and other places of public entertainment be placed under one authority.

"3. That such power of licensing could not be efficiently exercised by a subordinate authority, and that it is therefore desirable that it should be placed in the hands of an officer of high position and dignity.

"4. That it is desirable that the department of the Lord Chamberlain be so organized as to be able to deal with all such places of public entertainment within the metropolis.

"5. That it is desirable that any act of parliament dealing with the licensing of theatres, music-halls, and other places of entertainment, should render compulsory the inspection and survey of such places, as regards the stability of structure, due security against fire, ventilation, and facility of ingress and egress; and that the authority to whom the licensing may be entrusted be required to frame regulations from time to time for ensuring the safety and accommodation of the public, which regulations should receive the sanction of the Secretary of State, and be laid upon the table of the House of Commons.

"6. That, apart from the question whether an identical form of license should or should not be given to theatres and music-halls, it is not desirable to continue the existing restrictions which prevent music-halls from giving theatrical entertainments.

"7. That there be different forms of licenses: one where intoxicating drinks, refreshments, and tobacco may be consumed in the auditorium of the building; the second where intoxicating drinks, refreshments, and tobacco may not be so consumed.

"8. That the control which the Lord Chamberlain now exercises over the performance of theatres should be extended to other places of entertainment for which licenses may be required.

"9. That the censorship of plays has worked satisfactorily, and that it is not desirable that it should be discontinued. On the contrary, that it should be extended as far as practicable to the performances in music-halls and other places of public entertainment.

"10. That it is desirable that when application is made for a license for a theatre, music-hall, or other similar place of entertainment, the applicants should be required to furnish such security as shall be satisfactory to the licensing authority, not exceeding £—, and satisfactory evidence as to their respectability, as to the fitness of the building for the purposes for which it is intended, and as to the conveniences of the site; and that in the event of such evidence being satisfactory, the license should be granted without reference to any question of competition with other establishments.

"11. That the decisions of the Lord Chamberlain should be subject to an appeal to the Home Secretary, as far as the original granting of licenses is concerned.

"12. That the provisions for enforcing the proper working of the Act of 25 Geo. II., c. 36, relative to the licensing of music halls, are insufficient and unsatisfactory, as there is no legal authority under which the police can take direct proceedings against unlicensed houses, in which music and dancing are going on, although they are empowered to deal summarily with cases of unlicensed theatrical entertainments.

"13. That it is desirable to repeal the 7th section of the Act of 5 and 6 Wm. IV., c. 39, which empowers the Excise to grant beer and spirit licenses to all buildings licensed by the Lord Chamberlain or the justices.

"II.—As far as relates to the Country.

"14. That it is desirable that the licensing of a new theatre should be by the Lord Chamberlain, instead of, as heretofore, by the magistrates; but that the powers now exercised by the magistrates, both as regards the renewal of licenses and as regards regulations, should continue in force.

"15. That it is desirable that the proprietors of music-halls, and other similar places of public entertainment, should be required to apply to the magistrates for a license under the same or similar provisions to those which may be enacted relative to similar places of entertainment in the metropolis.

visions to those which may be enacted relative to similar places of entertainment in the metropolis.

"16. That the 12th section of the Act of 6 and 7 Victoria, cap. 68, the censorship of plays intended to be produced or acted for hire in any theatre in Great Britain, continue in force, and that such censorship be extended, as far as practicable, to music-halls, and other places of public entertainment throughout Great Britain."

I have much to say upon this subject, but am loth to occupy your hyper-valuable space. Nevertheless, at a hint from you I will begin.—Yours wholly to command,

SIMON HALF.

[Mr. Half had perhaps better wait the return of Mr. Dishley Peters, who is still sand-bound at Worthing.—A. SILENT.]

TO HORACE MAYHEW, ESQ.

Sir,—Notice is hereby given, that the Perry Street Schools are not to be taken by the Midland Railway Company; they will, therefore, be carried on as heretofore. Pupils admitted as usual. As the whole street is pulled down, except the school and Brasted House (commonly known as Perry's Archway), strangers are informed that the schools are close to the Pancras Road, near the Gasometers, and the building may be known by its great height and the flagstaff on the top of the chimneys. Parents are also informed that in consequence of the street being blocked up at the Pancras Road end, there is now no traffic of vehicles through the Archway, and consequently there is no danger of children being run over.

TO HORACE MAYHEW, ESQ.

Ten heads and twenty hearts! so that this me,
Having more room and verge, and striking less
The cage that galls us into consciousness,
Might drown the rings and ripples of to be
In the smooth deep of being: plenary
Round hours: great days, as if two days should press
Together, and their wine-press'd night accre-
The next night to so dead a parody
Of death as cures such living: of these ordain
My years; of those large years grant me not seven,
Nor seventy, no, nor only seventy sevens!
And then, perhaps, I might stand well in even
This rain of things; down-rain, up-rain, side-rain;
This rain from earth and ocean, air and heaven,
And from the Heaven within the Heaven of Heavens.

Dobell, Sydney, July 1.

S. D.

A COMMON ERROR FLATTENED.

Sir,—It is commonly thought that the Earl of Leicester was the first nobleman who had a company of actors (1574). The Duke of Gloucester (afterwards Richard the Third) was, however, the first organizer of a private troop of players. At the head of Leicester's company was the elder Burbage. Queen Elizabeth's company, which had formerly been "the Lord Chamberlain's servants," but which became "Her Majesty's servants" as soon as they were registered in the Queen's household, were licensed to play publicly; and Alleyn conducted the performances of the Lord Admiral's company at the Fortune. The Lady Elizabeth's company was one permitted to act under the name of James the First's daughter, without being specially in her service. In 1631 the troop of Lord Strange (afterwards the seventh Earl of Derby, who was beheaded) was of very old standing; and was acting publicly under his license.—I am, sir, your obedient servant,

S. T. TABLE.

To Leicester Buckingham, Esq.

THE PHILHARMONIC DINNER.

Sir,—I wrote last week that Professor Bennett persistently and unhappily "adhered to the resolution of declining the Philharmonic 'baton'" should it be offered to him again. Your printer makes me say, unhappily, "persistently and happily"—which error, happily, I know you will allow me to set right. He also, unhappily, makes me spell *parenthèse* with an *a*—"par par-anthèse," which, happily, you are aware is not my custom.

Yours, &c., &c.,

COVENTRY FISH.

Floridsdorf, near Vienna, July 24.

[Also, my printer makes me exclaim, "*requiescat in pace*," instead of *requiescant*, although no less than three persons—Mellon, Coote, and Martin—are spoken of as resting at Eastbourne, in the absence of J. Pittman.

A. SILENT.]

MYTHIC (IM)PROBABILITIES.

SIR,—Our popular nursery tales are very ancient, and it is probable that many of them are of Teutonic origin. The English stories of Tom Thumb, Tom-a-Lyn, Tamlane, Tommelfinger, &c., all refer to the same mystic personage, who is of Scandinavian descent, and figures in as many different characters in the legends of the North. The adventures of Jack-the-Giant-Killer may be traced in the fictions of the Edda. At one time he is Thor; at another he robes himself in the coat which renders him invisible, and which is the cloud-cloak belonging to King Alberich and the other dwarfs of Teutonic romance; and at another, he wears the shoes of swiftness in which Loke escaped from Valhalla. Reference may be made to an article in Vol. xxi. of the *Quarterly Review*, on the "Antiquities of Nursery Literature."—Your obedient servant,

To John Ozenford, Esq.

ADAM GHOST.

LONGFELLOW'S DANTE.

SIR,—Professor Longfellow's translation of the *Divina Commedia* is said to be in the press. The American poet has submitted a proof impression of his work to a select circle of scholars at Cambridge, and has availed himself of their judgment and taste as well as used his own.—Your obedient servant,

To Theodore Martin, Esq.

STEPHEN ROUND.

[A new edition, in three volumes, of the King of Saxony's German translation of Dante, has appeared. The King's annotations have given him rank among Dante scholars.—A. S. S.]

To the Editor of the LE MÉNÉSTREL.

SIR,—One of the most veracious foreign correspondents of the French press is a gentleman who writes from London to your paper under the signature of "De Retz." Your last offers a fair specimen of his veracity. Every one here knows that *Crispino e la Comare* at the Royal Italian Opera is a genuine success, and that each time it is played the enthusiasm of the audience for Patti and Ronconi is unbounded. Hear "De Retz":—

"Cette fois, pas d'équivoque! Le télégramme de Vienne s'accorde avec celui de Berlin, le *Times* renchérit sur le *Daily*, l'*Evening Star* sur le *Morning Post*, et tous sont unanimes à déclarer que *Crispino e la Comare* a fait un fiasco de premier ordre à Covent Garden. Comment, malgré la Patti? malgré Ronconi?—Un peu malgré la Patti, beaucoup à cause de Ronconi."

Now, when the number of *Le Ménestrel* containing the above was published (July 22) no article in *The Times* had yet appeared; and the article which did subsequently appear (July 24) stated the exact contrary of what "De Retz" asserts. I am acquainted with no such paper as the "*Daily*" (although I read all the "*dailies*"); but the *Evening Star* copied an article from the *Morning Star*, which was very favourable; while the *Morning Post* gave two articles, both in praise. So much for De Retz's idea of a "*fiasco de premier ordre*" unanimously declared by the press! Not only does your veracious correspondent wish to make your readers believe that *Crispino* was a fiasco, but that its failure was a little notwithstanding Patti, and very much because of Ronconi; whereas it was a real success and very much because both of Ronconi and of Patti, who "bring down the house" night after night in the duet and dance at the end of Act I. Against De Retz's opinion of the opera I have nothing to say, nor against his criticism of the performance. *Chacun a son goût*. It would take 100,000 De Retzes to annihilate such artists as those whom he sneers at rather than criticises. But I must arraign his peroration:—

"Enfin, sauve qui peut dans toute la salle; mauvaise humeur dans les coulisses: le fiasco a été complet."

as a piece of unblushing mendacity. "Rejouera-t-on la pièce?"—he adds—"Je ne pense pas." As a prophet he is no happier than he is as a chronicler. *Crispino* has been given three times since (the last time for the benefit of Mdle. Patti), with more and more applause.

By the way, to multiply his authorities, "De Retz" cuts the *Daily Telegraph* into halves, that it may pass for two papers. First he gives the preliminary essay of the *Telegraph* critic, and then proceeds, "Un autre journal caractérise ainsi la musique des frères Ricci," the quotation from "*l'autre journal*" being equally

from the article in the *Telegraph*, which, to conclude, emphatically records the success of *Crispino* and the "ovations" to Patti and Ronconi, instead of the "*fiasco complet*" recorded by your veracious correspondent, who should change his *nom de plume* from "De Retz" to "Sparafucile."

Pray, sir, pardon this intrusion on your time and attention, and receive, &c., &c.

BAKER BUTCHER BAKER.

Mons. J. D'Ortigue.

BELIEFS.

To the Editor of the MUSICAL WORLD.

SIR,—Every man has now his hobby, his man, his opinion; the world is divided into Gounodites, Schumannites, Wagnerites, &c. Pray honour the public* with a proclamation as to whether strict honesty and no plagiarism is a virtue or not. Also whether *Bethlehem*, by Charles Gounod, is an original composition of his or not. Also, if not, whether Gounod's genius is at all impaired thereby.—I am, yours faithfully,

ANONYMOUS.

MDLLE. PATTI'S CONCERT.

A morning concert was given on Wednesday, the 18th, in Covent Garden Theatre, under the auspices of Mdle. Adelina Patti. All the principal members of Mr. Gye's company took part in the performance. The gifted lady who lent her popular name to the concert was, of course, the chief attraction. Her first success was achieved in the ballad composed by herself to Byron's words, "The kiss, dear maid;" and the simple, expressive melody of this graceful product of Mdle. Patti's muse lost nothing, as the public may imagine, through the singing of its composer. It was well on the part of the favourite *prima donna* to give "Home, sweet home," in all its unadorned beauty, *simplex munditiis*, as an encore to her elaborate version of the *rondo finale* from *La Sonnambula*. Mdle. Patti's third solo, the Scotch ballad, "Within a mile o' Edinburgh town," was rendered with so much archness and point that she was compelled to return to the platform, when her playful delivery of "Comin' through the rye" drew down even more applause. The concert was for the most part made up of well-known materials, but there were a few novelties of interest. Two of Chopin's mazurkas, for instance, arranged for the voice by Madame Viardot, were sung by Mdle. Artot, who also gave a new romance, "Sancta Maria," from the pen of M. Faure, who himself accompanied Mdle. Artot on the harmonium. Then there was a new quartet for female voices, "La primavera," fresh from the inexhaustible portfolio of Mr. Benedict, who officiated as conductor. We cannot pretend to go through the long concert step by step, but Mdle. Lucca's singing of "Voi che sapete" (encored), Madame Vilda's execution of "Let the bright seraphim," trumpet *obbligato*, Mr. T. Harper; Signor Mario's *romanza* from Halévy's *Guido et Genéva*; and the *buffo* trio from *Crispino*, in which Signor Ronconi convulsed the audience with laughter, should not be passed altogether without notice. The only instrumentalists were Mdle. Krebs, whose astonishing executive powers were displayed in one of Liszt's prodigiously difficult *fantasies*, and Master Bonnay, who rattled a solo out of the wood harmonicon, dignified by the attic designation of xylophone. Without an orchestra these entertainments can scarcely do much to promote art, but serve their purpose in enabling country visitors to hear and see at a single sitting all the stars of one operatic hemisphere.

G. T., Esq.

EMERALD TO THE EMERALD ISLE.—The *Opinione* of Turin says:—The King of Italy has decided upon sending to the Dublin Exhibition an emerald, six inches long, four broad, and three thick. It has engraved upon it the "Lord's Supper," after Domenichino. This emerald is incontestably the largest in the world, for the only one which might have rivalled or even surpassed it was the famous one used by Julius Cæsar as an eye-protector, on account of the ophthalmic disorder under which he suffered, as often as he went to the Circus; but that emerald disappeared at the fall of the Empire, and has never been found since.—[It is, I understand, in the possession of Mr. Ap'Mutton.—A. S. S.]

JOACHIM.—"Joachim, king of violinists, is again the violinist of the king—that is, he has returned to Hanover at the special request of the king. Joachim left the court because one of his colleagues, Mr. Grün, was refused promotion on account of his being a Jew. It is not stated that Mr. Grün has been promoted, and it rather seems that Joachim has succumbed after all."—*New York Weekly Review*.—[The *New York Weekly Review* is wrong in every particular. Moreover, Joachim, made no concessions whatever.—A. SILENT.]

* Sic.

MUSIC AT MARGATE.

(From our Marine Correspondent.)

The oldest inhabitant in Margate is very old indeed, since they say people never die there, and that those who want to die at all must betake themselves to Ramsgate, or Broadstairs, or some neighbouring locality. Of course there is exaggeration in this, as I myself can satisfactorily prove, having known a man who died here within the last three months, and he was only ninety-two. At all events the oldest inhabitant in Margate—whoever that may be—affirms stoutly that within the memory of man, including himself, Margate has not been so crowded at this early season of the year. Generally speaking, the lovers of this seaport and those who prefer health to sickness flock hither from about the middle of August, and the last two weeks of that month and all September constitute what may be called the season proper at Margate. Why Margate should be now so densely filled is more than I can say. The Messrs. Spiers and Pond declare it is owing entirely to the Hall-by-the-Sea, and the magnificent musical entertainments and corporeal refreshments provided there. Less interested persons account for the extraordinary influx of visitors, at the present juncture, by the glorious change in the weather, which allures all London to the seaside, and to the growing reputation of Margate, which salubrity of climate, position, and direct communication with the capital place foremost among English sea-port towns. Of course Margate has collateral advantages which recommend it to seekers after recreations. It owned for years a Theatre and an Assembly Room, and now it boasts of one of the most splendid concert-halls in the British dominions. To be sure the theatre was not as large as Drury Lane, nor were the performances at any time of a first-class character; while the Assembly Room, or Rooms, though carried on very creditably under the management of Mr. Gardner, was but a little kind of musical-hall. The Hall-by-the-Sea is more ambitious and of far higher pretensions. Your correspondent last week has given you an account of the interior decorations and fittings. To his faithful and vivid notice I cannot pretend to add anything. I may say, however, that, in a hall dedicated solely to the purposes of music, I cannot see the propriety of dedicating lusts to Dante and Ariosto; nor, in a setting up of the great masters of music, do I think that Mr. Costa's right collocation is between Handel and Rossini, though he is an Italian and a composer of oratorios.

The Promenade Concerts during the week, under the direction of M. Jullien, have been extremely well attended, and the *bals d'été*, with which the entertainments wind up nightly, have been eminently successful. I am not exactly a votary of Terpsichore, but I saw sufficient of the ball entertainment on two occasions to convince me that correctness and gentility are the order of the day. In fact I never saw people's balls anywhere better conducted, and an air of the utmost propriety seems to pervade the whole proceedings going on in the Hall-by-the-Sea. Of the concerts, too, I can speak very highly. M. Jullien does all within his power to render the performances acceptable to the varied tastes of his audiences; and he himself is, I need not say, one of the very ablest of conductors. A slight infusion of the classic element he thinks necessary. I will not deny that a classic name gives "tone" to the performances, albeit I fancy that the veriest connoisseur would dispense with the great masters in Margate season and in undress. In other respects M. Jullien's programmes are masterpieces of the popular kind. Hence, in our opinion, the real attraction of the concerts. The singers who appeared during the week were Miss Rose Hersee, Mr. Arthur Matthison and Mr. Farquharson; solo instrumentalists—Miss Kate Gordon (pianoforte) and Mr. Lockwood (harp). A special concert was given on Saturday afternoon, at which Mdlle. Liebhart, Miss Kathleen Ryan, and Signor Ferranti, the celebrated baritone, were specially engaged, Miss Rose Hersee and Miss Kate Gordon assisting. I was only present a short time, and cannot give you an account in full of the performance. I was long enough, however, to hear a very correct, if not a very powerful performance of the overture to *Fra Diavolo*; to hear Mr. Farquharson sing "The Village Blacksmith;" to hear the band play Gungl's walse, "Venus Reigen;" to hear Miss Kathleen Ryan execute in very brilliant style Madame Oury's pianoforte solo, "Souvenirs d'Ecosse;" to hear Miss Rose Hersee sing, with great facility, Benedict's "Carnaval de Venise;" to hear Signor Ferranti sing Mattei's aria buffa, "Il Farfalone," which he sings astonishingly; to hear Miss Kate Gordon play Thalberg's "Home, sweet home," which is one of this young lady's most effective performances; and, last, not least, to hear Mdlle. Liebhart warbling like a lark in Gunglielmo's ballad, "The lover and the bird;" after which I was enforced to hurry off to the jetty to meet a friend coming by the "Husband's Boat." On the whole, from what I saw and learned I could not come to the conclusion that the afternoon concert was an eminent success. The hall was not half-filled, and indeed who would venture indoors with so glorious a sun shining overhead and the sea wooing them to its side with loving voice and

cooling breezes. I can hardly recommend Mr. Hingston, the zealous and most active manager, to attempt another afternoon performance, at least on a Saturday and while the weather is so fine. The concert in the evening I did not attend, but I learned that Mdlle. Liebhart and Signor Ferranti sang. C. SIDY.

VERDI'S HOUSE, at Bergo San Domino, near Parma, was taken for the headquarters of Pierre Humbert, at the beginning of the war of Italy and Prussia *versus* the Ostrich.

MUSICAL ACADEMY IN VICTORIA.—A project has been started, and ought to succeed, for a "Victorian Academy of Music." This is an attempt to introduce into the colony the system of musical education which has been so successful on the Continent of Europe. The proposed Academy will supply class teaching of this kind. Mr. Schott, the moving spirit of the scheme, will be supported by Mr. C. E. Horsley, Signor Castelli, Mr. Marsh, Herr J. Siede, Mr. E. King, and Herr Julius Herz (a pianist, recently arrived from Berlin), which is enough to convince our readers not only of the *bonâ fides* of the promoters, but of the talent they will bring to the fulfilment of their project.—*Weekly Age*.

HERR ROKITANSKY, who was announced to appear on Monday at Her Majesty's Theatre as Leporello, in *Don Giovanni*, received a telegraphic despatch on Sunday from the Imperial Theatre of Vienna, and had to leave London for the Austrian capital in a few hours.

VICTORIA.—The second annual sacred concert of the Orpheus Union was given at the Theatre-Royal in the evening. The house was well filled. The principal vocalists were Miss Watson, Mrs. Fox, Mrs. Perryman, Miss Liddle, Mr. A. Ford, and Mr. Angus. Every justice was done to Mozart's grand Mass, No. 12, which formed the first part of the programme. A miscellaneous selection from the sacred compositions of Handel, Haydn, Mendelssohn, and C. E. Horsley followed. The choruses generally were given with steadiness. Mendelssohn's 43rd psalm, for eight voices, unaccompanied, fell with sweet sadness on the ear, and brought to mind the occasion the concert commemorated. The trio, "How amiable are thy tabernacles," was very well sung by Miss Liddle, Miss Watson, and Mr. A. Ford; and the fine bass voice of Mr. Angus was heard to advantage in the recitative and air from Handel's *Messiah*, "For behold darkness." Miss Liddle gave effect to the air, "He was despised," for which her voice is admirably adapted. Altogether the Orpheus Union may be complimented on the success which has attended their second effort to popularise the works of the great masters; and judging from present appearances we may fairly look forward to a continuance of these annual concerts for years. Mr. C. E. Horsley acted as conductor, and Mr. David Lee presided at the organ.—*Weekly Age*, May 6.

NEW ROYALTY THEATRE.—Miss Kate Rance, a young lady of whose charming acting and musical ability we have had occasion to speak in terms of high commendation on more than one occasion, took her first benefit in London on Wednesday week, at the above theatre. The piece which Miss Rance selected for her appearance was Buckstone's adaptation of Donizetti's opera, *The Daughter of the Regiment*. In Josephine—the Child of the Regiment—Miss Kate Rance has added another character to those with which her name must for the future be associated, and it may be questioned whether any part she has as yet played in London is better qualified for the display of her talent—whether in the originality with which she invests the character she portrays, the grace and delicacy which invariably attends her acting, or the sympathy she attracts in the pathetic passages. In the first act Miss Rance sang Balfe's very appropriate ballad, "The Canteener," and concluded the act with Donizetti's "Rataplan," accompanying herself on the drum, and heading her regiment as they marched off at her word of command. The second act represents the life of the girl in the chateau of her newly-found relative, when Josephine is called on to sing for the judgment of her aunt. Miss Rance here introduced Mozart's "Deh Vieni," from the *Nozze di Figaro*, which she sang in such a manner as to draw down loud and continued applause from all parts of the house. The other characters of the piece were well sustained, especial praise being due to Mr. J. Maclean's Sergeant Scaldie. *The Daughter of the Regiment* was followed by Burnand's burlesque, *Patience Penelope*, in which the author—we believe for the first time on a public stage—himself appeared in the character of Ulysses. A farce—Blanchard's *An Artful Dodge*—concluded the evening's entertainment. The house was full in all parts; the stalls, of which additional rows had been added for the occasion, and private boxes being occupied by faces we are more accustomed to see in the crush-rooms of the two Italian opera houses.—S. ROUND.

DUBLIN.—(From a Correspondent.)—Miss Emilie Glover, sister of the late Ferdinand Glover, so long attached to the Pyne and Harrison troupe, made her *debut* lately as a harpist at the Rotunda before a crowded and fashionable audience. Her youth and prepossessing appearance, joined to her talent, gained for her a warm greeting from all present. She played Aptomas's fantasia on Welsh melodies, comprising "The March of the Men of Harlech" and "Ap'Shenkin," with much brilliancy and neatness of execution. Miss Emilie Glover was equally successful in her other performances, which included an Irish War March; a transcription of the Irish melody, "The harp that once," and a Scotch fantasia on "The Lass of Gowrie." The most interesting feature was a composition of the fair artist, called "Erin," as published by Messrs. Duncan Davison and Co. of London, which she played in a finished and artistic manner, the audience vociferously demanding a repetition, which was complied with. Miss E. Glover possesses mechanical skill to a great extent, and plays with considerable expression. Her success was unmistakable as a harpist. Miss Glover is, besides, a vocalist of no mean talent, and is the leading singer in the lectures on Irish Minstrelsy by her father, Professor Glover, which she illustrates very charmingly by her singing of Irish ballads.—B. B.

Mrs. MEREST'S MUSICAL SOIREE.—The third and last was given on Friday the 15th instant, and was no less successful than the other two. The vocal department was powerfully represented by Madame Grisi, Madame Weiss, Miss Robertine Henderson, Miss Mina Poole, Mrs. Merest, Messrs. George Perren, Weiss, Carter, Seymour Smith and Showbridge. A new ballad entitled "My fairy," the composition of Mrs. Merest and sung by her, was loudly and unanimously encored, and is certain to find its way to the concert rooms. "My fairy" is a very worthy companion to "There be none of beauty's daughters," and "I'll speak of thee," both of which, we need hardly inform our readers, have proceeded from Mrs. Merest's pen. Madame Grisi sang "Home, sweet home" and "The minstrel boy." England and Ireland being equally indebted to the renowned songstress—although we cannot help insisting for the hundredth time that "The minstrel boy" is not a lady's song—in fact, a patent should be taken out for singing it by Mr. Sims Reeves. Another new ballad composed by Mrs. Merest, "Farewell, it was only a dream" (dedicated to the Duchess of Cambridge), sung by George Perren, pleased infinitely, and will be heard of again. Of the remaining vocal performances it is not necessary to speak. The instrumentalists were Mr. J. B. Chatterton (harp), Mdlle. Therese Liebe (violin), and Miss Kate Gordon (pianoforte). Mdlle. Liebe is a "phenomenon." She plays wonderfully well for an extraordinary.—B. B.

BUILDING LAND ROUND LONDON.—Owing to the clearances effected by the Metropolitan railways, the Conservative Land Society acquired a valuable building property called the West London Estate, close to the station on the West London Railway, with extensive frontage to the New Richmond Road, North End, Fulham, thus enabling the tenants of the houses to be erected on the land to communicate promptly and cheaply with all parts of London, on both sides of the Thames. As this estate was bought with a view to accommodate specially the middle and working classes dislodged by the new lines of railway, there was more than ordinary interest attached to the allotment on the 25th inst., and the sale of the building plots was one of the largest ever made by the Society. Particular attention has been paid to the opening of new roads, and to the drainage, in laying out the land.

MR. AND MRS. GERMAN REED AND MR. JOHN PARRY.—ROYAL GALLERY OF ILLUSTRATION.—The agreeable entertainment at the Gallery of Illustration continues a career of unabated success. There has seldom been a piece like the *Yachting Cruise* better adapted to enable us fully to appreciate the talents of the celebrated trio of performers who delight the public in Regent Street. The season, we hear, will be brought to a close about the third week in August. Our readers, we have no doubt, will avail themselves of the opportunity of again enjoying the *Yachting Cruise* and the *Wedding Breakfast*.

THE CANTERBURY VOCAL UNION at their meeting on Monday last presented their conductor, Mr. E. Prout, B.A., with a testimonial expressive of their esteem and regard, and of their high appreciation of his talented and honorary services as conductor of the society. The connection of Mr. Prout with the association was briefly sketched by Mr. J. F. Puttick, the honorary secretary, and the presentation of the testimonial, consisting of a handsome gold watch and chain, then took place by the hands of the society's president, the Rev. Arthur Johnson, M.A.

BRESLAU.—Herr H. Scholtz, the popular pianist, has composed a Funeral March, which was lately performed here and most favourably received.

HAMOVER.—In consequence of the forced exile of the Last of the Guelphs, and of the fact that the city is now in the hands of the Prussians, the members of the Royal Operahouse receive only half salaries.

MDLLE. EMELIE and MDLLE. CONSTANCE GEORGI gave a *matinée* yesterday week at Wimbledon Park House, the residence of the Hon. Mrs. Beaumont. The fair sisters were joined by Madame Grisi, Messrs. Lewis Thomas, Engel, Jules Mottés, Hemming, and Denbigh Newton, as vocalists; and by Mr. Lazarus, Mr. W. Bollen Harrison, and Mr. Ascher, as instrumentalists. Madame Grisi was encored in both her songs ("The Minstrel Boy" and "The Last Rose of Summer"). Mdlle. Emelie received the same honour in M. Gounod's "Meditation" on the first prelude of Bach, in a Scotch ballad, and in Signor Ardit's "The Stirrup Cup;" and Mdlle. Constance Georgi in "Twas within a mile" and (with her sister) in the Bolero duet from the *Diamans de la Couronne*. In the duets the voices and method of both sisters were heard to the best advantage. Mr. Alfred Hemming was obliged to repeat Mr. Ascher's "Alice, where art thou?" and Mr. Lewis Thomas, Signor Randegger's "Inamorata d'una Stella." Mons. Mottés was much applauded in "Ange si pur," from *La Favorite*; &c., &c., which means a good word for all. Mr. Ascher performed one of his most agreeable solos for the pianoforte, and Herr Engel and Mr. Lazarus both contributed solos on their respective instruments, the harmonium and clarinet. After the concert the audience promenade in the beautiful grounds surrounding Mrs. Beaumont's charming residence, whose elegance and hospitality were equally conspicuous.

BENEFIT CONCERT FOR THE WOUNDED IN THE GERMAN WAR.—A Concert has been organised by the veteran composer and pianist, Prof. Moscheles, which is announced to take place on Monday at St. James's Hall, the proceeds of which will be dedicated to the relief of the wounded in the Austrian campaign. In addition to a strong array of talent Prof. Moscheles has been enabled to secure the invaluable co-operation of Madame Lind-Goldschmidt, and will also contribute the aid of his own talents to enhance the attractions.

STUTTGART.—Dr. Faist has carried off the prize offered by the Silesian "Sängerbund" for the best setting of Schiller's "Macht des Gesanges." The judges have, moreover, expressly declared that this song is a valuable addition to the existing store of compositions for male voices.

ACROSTIC.

TO THOMAS BOOTH BIRCH, ESQ.

T ake him for all in all,
O r take him not,
E ach other tenor is forgot,
O r gone to pot.
W hy not?
H ear him in *Lodoiska*,
H ear him not;
Y ea! hear him in *Faniska*,
H ear him not,
A ll other tenors are forgot,
O r I'll be shot!
W hy not?

DRESDENWAND.

MUSIC, &c., RECEIVED FOR REVIEW.

IKELNER & Cie (Paris).—"William Vincent Wallace Etude Biographique & Critique," par ARTHUR POUJIN.

BELL & DALRY.—"First Report of the Committee on the State of Musical Education."

Advertisements.

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8. "Quando Corpus." " " "
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